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# CARNEGIE

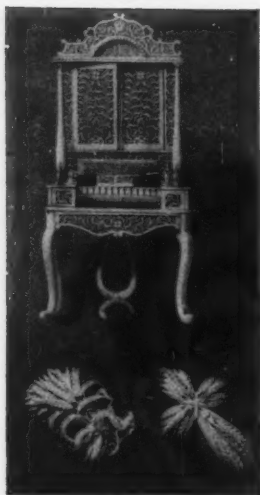
## MAGAZINE

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*Exquisite ivory carvings made by skilled Swiss craftsmen. From the collection of the Carnegie Museum.*

# The Swiss Economy

Approximately 1618-1848 A.D.

THE SWISS are among the most industrious and trade-minded peoples of Western Europe. Without direct access to the sea . . . completely bordered by four countries, Switzerland has achieved a unique neutrality that has cemented its position as one of the banking centers of the world.

It was in the period from 1618 to 1848 A.D. that Switzerland fought, planned and realized the basis for its present day independence.

During the Thirty Years' War (1618 to 1648), Swiss mercenaries, numbering sixty to seventy thousand men, hired out as soldiers for warring European powers. From this service, great wealth poured into the Swiss confederation and stimulated the growth of industry.

This era also saw agriculture prosper with increasing exports of cattle, horses, wine and cheese. Trade with the Far East in fine fabrics and spices developed small businesses and a middle class.

After severe setbacks to its neutrality during the Napoleonic Wars, Switzerland achieved complete independence in 1848.

The Swiss developed modern banking practices at an early date because of the increased activity in their trade.

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Weekdays 10:00 A.M. to 5:00 P.M.

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Sundays 2:00 to 5:00 P.M.

(Associated Artists Exhibition hours—see page 63)

**CAFETERIA OPEN FOR VISITORS TO THE BUILDING**

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**COVER**

The cover design by Clifford J. Morrow, staff illustrator at the Museum, focuses attention on Scandinavia, that peaceful, independent, and progressive section of Europe from which the traveling exhibit of *DESIGN IN SCANDINAVIA* comes to the Institute galleries for nearly four weeks beginning February 16.

The exhibition is sponsored by the Presidents of the United States and Finland and the Kings of Denmark, Norway, and Sweden.

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## FEBRUARY CALENDAR

### DESIGN IN SCANDINAVIA

Contemporary decorative art objects numbering 700, from Denmark, Finland, Norway, and Sweden, will be on display February 16 through March 14. The exhibit has been organized and financed by the four governments at the request of 20 American and Canadian art museums, and is made possible for Pittsburgh by Mr. and Mrs. Frederic Schaefer.

### ASSOCIATED ARTISTS OF PITTSBURGH

Arts and crafts numbering 444 pieces by local men and women will be exhibited February 4 through March 17, with press preview the evening of February 3 and a reception honoring guarantors from 5:00 to 7:00 P.M., the same day. Gallery hours are given on page 63.

### MARINE HALL

The sea and the life therein is the theme for the Museum's new exhibit featuring big-game and coral-reef fishes assembled over many years by the late J. Verner Scaife, Jr.

### GALLERY OF CONTEMPORARY ART

The gallery has been completely rehung with many new paintings lent by G. David Thompson, among them a Manessier, Singier, Survae, and a Masson; also three recent acquisitions, a painting by Cremonini and sculptures by Lassaw and Smith.

### WALKING TALKS

*Tuesdays, 7:00 to 7:45 P.M.  
Open to the public*

- February 1*—Egyptian Hall  
with James L. Swauger  
*February 8*—DEADLINE FOR WILDLIFE  
with Margaret Manning  
*February 15*—Marine Hall  
with Juan Jose Parodiz  
*February 22*—DESIGN IN SCANDINAVIA  
with Anna Rose Johnson  
*March 1*—Botany Hall  
with LeRoy K. Henry

### STORY HOUR AND MOVIES

Stories for six- to twelve-year-olds are told in Boys and Girls Room each Saturday at 2:15 P.M.

Pre-school Story Hour: Tuesdays, February 1 and 15, at 10:30 A.M., with talks for mothers at the same time.

Saturday movies at 2:50 P.M., in Lecture Hall.

### JUNIOR PATRONS OF ART

The class, arranged by Margaret Lee, for children of members of Carnegie Institute Society, on payment of a \$5.00 fee, will open Saturday morning, February 19.

### SOCIETY ILLUSTRATED LECTURE SERIES

*Music Hall, 6:30 and 8:30 P.M.*

*Admission only by membership card*

#### *February 1*—THE TROUBLED MIDDLE EAST

Homer F. Kellems has changed his lecture from "Formosa," previously announced, to deal with French Morocco, Algeria, Tunisia, Libya, Egypt, Saudi Arabia, and Iran, visited three times in the last two years.

#### *February 8*—BAVARIA

Nicol Smith claims to have the most comprehensive film ever made of the "jewel of Germany" in his up-to-date study of Bavaria, the most individual of the Old Federal Republic's ten states.

#### *February 15*—HIMALAYAN HOLIDAY

*(Also given February 14 at 8:15 P.M., in Mellon Auditorium, Mt. Lebanon, for Society Members.)*

J. Michael Hagopian's color films include southwestern Tibet, Nepal, Sikkim, Assam, and parts of Pakistan and India, showing the rugged, beautiful country, and the festivities and everyday life of the peoples.

#### *February 22*—NORTHERN AND WESTERN AUSTRALIA

Alfred M. Bailey, director of the Denver Museum, has explored the western half of Australia, blazing new trails into the land of the aborigines, and capturing unique wild life on his color films.

#### *February 28*—PAGEANT OF PERU

*(Given only in Mellon Auditorium, Mt. Lebanon, at 8:15 P.M., for Society members.)*

Clifford Kamen will show colored moving pictures of this glorious mountain country, its Indians descended from the ancient Incas and its sophisticated city-dwellers, their customs and industries, old and new.

#### *March 1*—MY CALIFORNIA

Stan Midgley presents his native California with its snow-capped mountains and lush valleys, its modern cities, old gold camps, and Spanish missions, and the 1954 Tournament of Roses.

### DECORATIVE ARTS LECTURES

Herbert Weissberger, curator of decorative arts, concludes his series of talks on Monday afternoons at 2:30 o'clock in Lecture Hall with the topics listed below. These lectures are open to the public.

#### *February 7*—ROMANESQUE ART

#### *February 14*—GOTHIC ARTS

#### *February 21*—MEDIEVAL TAPESTRIES

### SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

On February 6 Lucretia Russell, pianist, will be Dr. Bidwell's guest, and will play the *Concerto in E Flat* by Franz Liszt.



MODERN TEXTILES AND FURNITURE FROM DENMARK, FINLAND, NORWAY, AND SWEDEN

## DESIGN IN SCANDINAVIA

**D**ESIGN IN SCANDINAVIA, an exhibition of contemporary decorative arts from four Scandinavian countries, will be on view in the second-floor exhibition galleries of the Department of Fine Arts, Carnegie Institute, from February 16 through March 14.

Comprising seven hundred items of furniture, glass, china, silver, textiles, and plastics, DESIGN IN SCANDINAVIA was organized and financed by the governments of Denmark, Finland, Norway, and Sweden at the request of twenty leading American and Canadian art museums. Serving as honorary patrons for the exhibition are the Presidents of the United States and Finland and the Kings of Denmark, Norway, and Sweden.

It is the first time that so many American and Canadian museums have pooled their re-

sources to form an exhibition circuit. The show here at Carnegie Institute has been made possible through the great generosity of Mr. and Mrs. Frederic Schaefer.

Many hands and minds have shaped the distinguished collection of Danish, Finnish, Norwegian, and Swedish articles in DESIGN IN SCANDINAVIA. Tremendous in scope, this exhibition presents the full range of Scandinavian activity in contemporary arts and decoration, and reflects earlier accomplishments, since designers of these countries have for more than a generation applied themselves to industrial production.

So thorough is the integration of the artist-designer with the mass productive facilities of modern Scandinavia that no double standard is in evidence. There are no assertions of



SPARKLING GLASS IN CONTEMPORARY SCANDINAVIAN DESIGN

superiority attached to the handmade pieces, nor do the mass-produced articles carry any indication of expediency in design and workmanship, the kind of damaging short cuts that mar competitive productions in many countries. DESIGN IN SCANDINAVIA makes no unnecessary parade of quaint, old-world habits and attitudes, but generously presents to the American audience Scandinavian solutions to the problem of achieving beauty in everyday surroundings.

Almost every kind of productive work in

the home furnishings field is represented. To be found in the exhibition is the work of a Norwegian farmer, living far to the north, who carves in bone and wood during the dark winter hours, while a few feet away may be seen highly refined stainless steel flatware produced by the collective efforts of hundreds of specialists working in a great industrial plant in Sweden. In another gallery the visitor may come upon a stoneware vase by the world-famous Danish artist Salto, or a silver bowl by Baron Erik Fleming, court silversmith to



the King of Sweden. Danish Kaj Bojesen's agile, jointed, teak and oak monkey, a plaything elevated to the status of a work of art, shares its humor with Simberg Ehrstrom's little fur-bearing animal dubbed a "Moscoo" by her helpful child.

The practical householder may be drawn to a set of drinking glasses in tints of violet and green, designed with offset sides to stack compactly on shelves. Cupboard space in Finland is shrinking just as it is in America, and designer Kaj Franck of Finland helps solve this problem for all of us.

The exhibition is particularly rich in chairs. Arne Hiorth, Norwegian architect, has provided an unusual, very comfortable chair of white lacquered steel, upholstered in almond green tweed accented with teakwood armrests.

It would be very hard for the most casual visitor to miss the three tall crystal vases, strikingly original in concept, by Ingeborg Lundin, a young designer at Orrefors in Sweden. Lundin may be a new name but the distinguished name of Orrefors is not. Another name, Edward Hald, is closely identified both with Orrefors, where he has been design director for many years, and with the entire industrial design movement in Sweden. Mr. Hald, a "fine" artist, joined Orrefors in 1918 and since then has proved that noble design is a profitable investment.

DESIGN IN SCANDINAVIA provides a veritable roster of distinguished names that have helped improve the appearance of things all over the world. Along with Orrefors of Sweden are such producers as Royal Copenhagen and Bing and Ghron Dahl, Georg Jensen, Fritz Hansen, A. Michelsen, and many others of Denmark; Tostrup and David-Andersen of Norway; Gustavsberg, Rorstrand and a host of other distinguished Swedish concerns; and Artek, Iittala, Waertsila-Arabia, and Stockman, of Finland.

Scandinavian designers have achieved international status; outstanding are such individuals as Finn-Juhl, Hans Wegner, Axel Salto, Arne Jacobsen and Erik Herlow of Denmark; Tapio Wirkkala, Alvar Aalto, Tapiovaara, Dora Jung, Ruth Bryk, among others of Finland; and Stig Lindberg, Arthur Percy, Skawonius, Bruno Mathsson, Erik Fleming, Astrid Sampe, Elias Svedberg, all well-known in and outside of Sweden.

—L. A. A.

### GIFT OF ARMOR

FOR generations collectors and museums have been vying for fine old armor. Pittsburgh, which heretofore had none, has now come into possession of a number of remarkably fine specimens through a munificent gift from the William Randolph Hearst Foundation to Carnegie Institute, to be added to the Foundation's earlier donation of tapestries.

Two complete suits of armor, one made at Vienna about 1530, the other about twenty-five years later by the celebrated Anton Pfaffenhauser of Augsburg, afford an excellent opportunity for admiring the skill, ingeniousness, and integrity of workmanship which went into the fashioning of this kind of man-made human hull. Primarily protective and therefore eminently practical, all the numerous elements in suits of steel such as these tend to unite into a homogeneous whole. By emphasizing parts of the human body and providing for articulate movement, sculpture in its own right seems to have been created. By the same token the four single helmets from the fourteenth to the fifteenth centuries, each of a distinct type, in their amply modeled shapes or daring streamlined contours invite esthetic enjoyment.

This gift of metalwork to the Museum in the world's capital of steel is a welcome and fascinating addition.

—H. W.

## OUR NATIONAL FLOWER

*Commenting on Ohio Representative Frances P. Bolton's recent suggestion that the rose be named the national flower of the United States*

O. E. JENNINGS

WHICH of the nearly two hundred thousand known kinds of flowering plants should it be, if we are to have a national flower? Obviously a national flower should meet certain requirements.

It should be native, or at least predominantly American. It should be widely distributed and sufficiently common and abundant to be known and recognized by most people. It should not be objectionable on account of weedy or poisonous characteristics. It should be large enough and sufficiently artistic to be suitable for use on flags, pennants, medals, or for architectural ornamentation, and for use in bouquets and as a garden or house plant.

Apparently there is no one species of a suitable native flower that occurs even as a rare plant in all our states. There are, however, a number of genera—such as the sunflower, goldenrod, aster, rose, thistle, and lupine—that do have at least one species in each state.

As to confining the choice to strictly native flowers, there arises the interesting query of who and what is "native"? Even our proud families of Mayflower or early Virginian descent can point to something less than twenty American generations, while the dandelion and the ox-eye daisy, of relatively much shorter life, have gone through scores of generations since they arrived from Europe.

However, since there is apparently no single species of native American flower suitable as a national floral emblem, it may be desirable to name the genus without specification, thus allowing use of a species that may be locally characteristic, or even culti-

vated varieties of foreign origin. This would permit consideration of several candidates.

No state in the Union is without one or more goldenrods. The goldenrod, it should be emphasized, does not cause hay fever, popular notions to the contrary, and it is the choice of three of our states for an emblem.

No state is without wild roses; even Arizona has five kinds of wild roses.

Sunflowers of various species are also widely distributed, and the sunflower is the state flower of Kansas.

Evidently native American thistles occur in each state, and along with the artistic character of their flower heads goes the idea of "don't tread on me!"

Violets are very widely distributed, and represent four states.

Perhaps the best choice for a national flower lies between the goldenrod and the rose. Goldenrods are predominantly American, widely distributed, generally known, distinctly ornamental—even being grown as a garden flower in England—and a prominent feature of our glorious autumn landscapes.

The rose in temperate climes is almost everywhere grown and worn because of its beauty. It has been the symbol of sweetness, of war, of peace, and the emblem of honor. Although it is not predominantly American, every state has wild roses as well as those of the garden.

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Dr. Jennings, pre-eminently a botanist, is director emeritus of Carnegie Museum and retired head of the department of biological sciences of the University of Pittsburgh. He is author of *Wildflowers of Western Pennsylvania and the Upper Ohio Basin*.



## VIENNA TODAY

ROBERT SCHWARZ

To enter Vienna by automobile or train, an American citizen presumably needs a so-called Grey Card, a Soviet permit which is inspected at Ens, at the border that divides the American from the Soviet zone of Austria. The air traveler needs no such certificate. I came into Austria on June 19, 1954, by the Arlberg Express, a fast and comfortable train that brought me from Paris to Vienna in about twenty-four hours. At Ens I nervously fingered my Grey Card, ready to present it to the Russian authorities who were supposed to board the train. But no one looking like a Russian official was to be seen anywhere. I discovered later that the Soviet occupation force had relaxed its rules considerably, if not in theory, then in practice.

The train pulled into Westbahnhof station about ten o'clock in the evening. The station is one of the most modern railroad depots I have ever seen anywhere. This was a splendid first impression. The last time I had been there, in March 1939, it was badly in need of repair and far from glamorous. After getting settled in a near-by hotel I decided to spend my mornings and early afternoons in the National Library and at the University and to devote late afternoons and evenings to learning as much as possible about the city.

In the next six weeks I gathered observations about the political, economic, social, and cultural life of this community, which I sorted and organized on board the *Seven Seas* that brought me from Bremerhaven to Quebec in early August. The political impressions,

too complex and numerous to be described here, would require a separate article. I shall, therefore, concentrate on the other aspects of life, primarily the artistic, intellectual, and educational side.

When comparing Vienna today with prewar Vienna, I am bound to conclude that in many ways the changes are unimportant and the similarities pronounced. This, I understand, was not the case in the years 1945 to 1948, when the aftereffects of seven years of German occupation and war and three years of Allied occupation were so tremendous that the city could hardly be recognized as the gay and easy-going capital it had been in the thirties. Beginning, however, about 1948, much damage was mended, indigenous political institutions were in part restored, and the old way of life was in large measure revived.

The damage to *immobilia*, especially homes, public buildings and parks, was about 13 per cent after the end of the war. This damage, which was due to the Nazi retreat and the American bombing, has been greatly repaired. A stroll on the celebrated Ringstrasse, one of the most distinguished boulevards in the world, reveals that the bulk of the historic sites and famous landmarks is intact, even though the beautiful Burgtheater and the opera house are undergoing reconstruction. The renowned cathedral of St. Stephen in the heart of the downtown district is almost as good as ever, though here too rebuilding and remodeling, particularly in the tower, is in evidence. The damage to houses and real estate along the commercial *Handelskai* is unfortunately still considerable. Industrial areas in the second district beyond the Danube, as well as in the tenth district,

Dr. Schwarz is assistant professor of history at Carnegie Tech, where he has been on the faculty since 1948. He was born in Vienna, lived in England 1939-40. Graduated from Emory and Syracuse universities, he took his doctorate at the University of Wisconsin in 1951.

to the south of the inner town, are still to a large extent unrepaired. But the appearance of much of the city as a whole is one of intensive recovery.

Concomitant with the physical recovery has been a marked cultural reclamation. The well-known Viennese school of stage and drama has recaptured its pre-eminence for quantity, quality, and variety of plays. Vienna ranks twenty-first in population among the world's cities, but probably first or second in regard to the fame of its theaters. At the height of the winter season Vienna offers the most cosmopolitan bill of theatrical fare of any city on earth. The variety of plays is not only a variety based on nationality of author but also one of chronology, and Euripides attracts as wide an audience as Tennessee Williams or Goethe. The international choice that appeals to the widest possible range of preferences and histrionic appetites is also true of motion pictures. Together with domestic and German productions there are French, British, American, and Russian films in every neighborhood theater.

The progressive system of public schools, which served as an inspiration to many other countries after the First World War, is in full operation again. I found kindergarten, elementary and high-school education to have regained their former level of distinction. To be sure, most schools were on vacation by the second week of my sojourn, but I visited teachers and principals of my acquaintance and informed myself of postwar developments by perusing a great deal of literature. I discovered in this connection that the secondary schools leading to a university education had hugely improved. In the days of the First Republic the classical and humanistic institutions were badly in need of modernization.

It was ironic that Austria had one of the world's most progressive public elementary

and high-school systems and an old-fashioned junior-college system. In the years between about 1946 and 1950 the junior-college system was being fundamentally altered, with respect to teacher-student relationships, the curricula, graduation requirements, and the like.

There are many indications that the wounds of the last war are nearly healed. In spite of the Allied occupation men and women can move freely from one sector to any other. Since innumerable attempts by Austria to end occupation have failed, most Austrians ignore the matter in their daily lives though they do not reconcile themselves to the fact that they are deprived of their full independence. Almost from the beginning of the postwar period, Austrians have sought to regain their cultural prominence and wherever possible to excel prewar standards. In the realm of music, the legitimate stage, and graphic and plastic arts, as well as folk arts, they have entirely succeeded. In the field of medicine and university research in the social sciences, as well as in the field of journalism, they have, I believe, not yet reached their goal. The national budget for cultural facilities and equipment is a source of never-ending friction between the two major parties in Parliament. On the other hand, a great deal of money had to be spent on the reconstruction of museums, public parks and *lidos*, federal theaters, statues, monuments, and other national historic sites and cultural centers to attract tourist trade, so that, no matter how any one political party arranged the cultural budget, there would be deficit and difficulty.

The visitor to Vienna will be impressed with the libraries, archives, churches, exhibitions, and social institutions of this metropolis. The impact of war and occupations could not erase the vitality of esthetic interest and esthetic creativeness. Nor could it make a detrimental imprint on the immense



A VIEW OF THE RINGSTRASSE, ONE OF THE MOST DISTINGUISHED BOULEVARDS IN THE WORLD

interest in all types of sport. The slight attempts of American soldiers to impart a knowledge and interest in baseball have not brought a rich harvest, however. The Viennese, like most Europeans, continue to regard soccer as the king of sports. There is an incredible number of soccer fields and soccer teams in the city, and the competition for first place on the league elicits easily as much interest as the world series in America. Even more exciting than intranational conference games are international matches, and when a foreign national team comes to town to play a select roster of Austrian "footballers" few people fail to go to the magnificent stadium or, unable to obtain a ticket, to listen to the radio broadcast. I attended a match between Vienna and a foreign team and shared in the excitement as much as the eighty thousand fans.

Present-day Austrian journalism reflects the postwar situation better than almost any other realm of public life. Naturally the zonal division of the country is mirrored politically by the press. The influence of West and East on the editorial policy of the major news-

papers is so intense that papers and journals with the most native names are openly labeled "American" or "Russian" sheets. From the cultural point of view, the quality of the metropolitan publications in Vienna has, in my opinion, deteriorated since 1938. The literary supplements are, I suspect, greatly inferior to what they were before the war. The drama critics cannot be compared to those of the last generation, although criticism is improving from year to year. An example of the deficiency in this field is that in the whole city not one book can be found in the German language by an Austrian scholar on present-day methodology of literary criticism. I have since discovered that there does not seem to be a recent work on the philosophy of Austrian literary criticism written by an Austrian expert.

Another aspect of contemporary Austrian journalism is the public predilection for themes of the Habsburg monarchy. This is especially true of bourgeois weeklies and the small dailies read by housewives and pensioners. The wistful glance into a presumably better past, mirrors, I believe, the disillusion-

ment with a recent experience. I was reminded of the great popularity of *Gone With The Wind* in the South: here, too, was the longing look into a romantic past, though of course there was not the same degree of disappointment with the present. This trend in the reading preference of the common man is ridiculed by the more forward-looking literary journalists but seems to persist.

While there appears to be a decline in the standards of Austrian newspapers, the visitor takes with him a rewarding impression of Austrian radio programs. I do not consider here the occupation forces' broadcasts, which are not germane to this report. The home-made programs are characterized by a refreshing variety and a high intellectual niveau. The organizers of the programs and the directors and producers are men and women of specialized training. They have, I think, found a way of reconciling high-brow and low-brow tastes by allotting a reasonable proportion of programs to either group. Radio listening is either exceptionally educational or richly entertaining or both; I did not hear a mediocre program. The lectures, language courses, and travelogues were of the most beneficial kind, and musical and dramatic shows were exemplary. The absence of stereotyped comedy shows and intellectually barren mysteries was a welcome experience.

Literary circles, reading clubs, book-discussion groups abound. The book shops display a diversity of domestic and foreign works of all types. After the sterile Nazi period, there was a thirst for many books the German authorities had banned, foreign and native. The interest in American novels and plays is conspicuous, but also exists in British, French, and Russian fiction. Hand-in-hand with this boom, there has been a steady rebuilding of home-grown literature, and the young writers who are at present at work

show a vitality and gift that has not escaped the literary world outside of Austria. In this respect Austria has made one of her greatest strides since 1945, even though it should be said parenthetically that Germany has done far better. As is to be expected, the literary outpourings have in large measure shown a neo-realism and an attempt to digest the tremendous experience of Nazism, war, and occupation. Perhaps the neo-realism has not flourished so much as in postwar Italy, but it has had a lively time. The contrast between the young writers of today and the romantic penchant of the older people and the common man is of course one of the ironic phenomena of literary Austria. In addition to the flowering of the new realism, which in many ways is as strong and viable as the *Neue Sachlichkeit* after the First World War, there seems to grow a parallel school of introspective and formalistic work of lyric poetry, novel, and drama, somewhat analogous to Hofmannsthal, Däubler, and George in an earlier period of this century, though lacking in the stature of these poets.

If it is possible to pay a visit to most of the seventeen theaters, nine variety theaters, and six concert halls and attend a play or concert in each, all in five weeks, it is advised to spend at least another week on museums. Especially recommended are the State Apartments in the Hofburg, the Egyptian collection of antiquities in the *Kunsthistorische Museum*, the Diocesan Museum, and the Grand Hall of the Austrian National Library.

The life force of Vienna threatened to disappear immediately after the last war. But ten years after liberation the healthy constitution of her cultural institutions and her cultural tradition has brought her back to a level of achievement only slightly lower than what it was in her best days of the interwar period. Today she can say with Faust: "The world has me once more."

## A PREFACE TO ART COLLECTING

WATSON R. VAN STEENBURGH

FOR a number of reasons the American public each year becomes increasingly aware of art that is being produced today. More attention is being directed to the presentation, interpretation, and criticism of contemporary art in newspapers and in magazines of the popular variety with large circulations; educational television is doing its part; most museums have opened their doors and made available their galleries to contemporary artists for group exhibitions and one-man shows; every city of any size across the nation now has its commercial galleries and art centers where the artist may present his work to the public. Perhaps at no time in the past has the unknown or little-known artist had so great an opportunity to be seen.

To be seen, however, is not enough. In addition to the impulse to create that is inherent in every painter, sculptor, or worker in any of the numerous art forms who is worthy of the name artist, there is also, besides the practical necessity of earning a livelihood, the desire to communicate so completely to his audience what he has tried to convey through the medium of his craft that his work will find purchasers.

That there is an art-conscious and art-buy-

*The twelve-page illustrated pamphlet, "a b c for collectors of american contemporary art," to which Mr. van Steenburgh refers in this article may be obtained for 15c at the Art and Nature Shop in the Institute.*

ing public is amply demonstrated by the increased quality and quantity of books in this field, many of them emphasizing excellence of color reproductions and superior photographs, and also by the many color reproductions of critically recognized paintings—old, modern, and contemporary—many of them not inexpensive, which are available for framing.

Why should not the individual who has become interested to the extent of purchasing expensive books and reproductions go one step further, frequently at little greater expense, and give himself the satisfaction and pleasure of owning and enjoying original works of art?

In a pamphlet published recently by the American Federation of Arts, *a b c for collectors of american contemporary art* (with drawings by Saul Steinberg), the author extends "an invitation to partake of art collecting's siren pleasures which, once experienced, can seldom be resisted." John I. H. Baur introduces his subject by giving reasons why many people collect: for social prestige, for interior decoration, for investment, for advertising in industry, or for art's uplifting qualities. His plea, however, is for the collecting of contemporary American art for its own sake, as a reflection of the age, and as support and encouragement of the artist.

To be able to engage happily in such an enterprise, the prospective collector should first look extensively at original works of art

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Mr. van Steenburgh recently joined the faculty of the Henry Clay Frick Fine Arts Department at University of Pittsburgh. In 1937-38 he was with the English department of Carnegie Institute of Technology. During the intervening years, except for four years in the Navy, he taught at Tufts College and before coming to Pittsburgh was chairman of the department of general education at New England College of Pharmacy. He has also been associated with the division of education at the Museum of Fine Arts in Boston. Recently he was elected to the board of directors of the Arts and Crafts Center as a member-at-large.



in exhibitions of the sort already referred to, study them with the mind as well as the eye to develop understanding and discrimination. Visual training through such experience is of primary importance, supplemented certainly by reading for information about the general area to which the art belongs.

The embryo collector is confronted with the problem of narrowing his field of selection. The purse will usually play a major role in this narrowing process, but the would-be collector will be surprised at the number and the quality of the prints, drawings, water colors, and even some oils that are moderately priced. One medium may soon interest him most, though perhaps restriction in this respect should not be of too much concern in the early stages.

So far as subject matter and style are concerned, the choice is even more varied. Though the collector is going to buy to please himself, and will therefore first of all probably be most concerned with subject matter, through the process of training, the eye will develop an increasing preoccupation with color and form. Mr. Baur discusses at adequate length the various modern styles, emphasizing that these art movements bear no relation to quality, which is much more important than whether the work is realistic, abstract, or expressionistic. There are difficulties in arriving at a definition of quality, but that is what the collector must strive for as his first objective. In the tentative stages of forming taste he must not be afraid to seek professional counsel—that of museum curators and directors, people whose training and specialization have made them competent and usually willing to give sound advice. Reliable dealers can also generally be depended on to do so.

The beginning collector, at least in the period of forming his own taste and judgment, is advised to make his purchases only

from museum exhibitions or reputable galleries. Even if the taste of the trained experts who have chosen such works for exhibition may not be infallible, the novice is not so likely to make a selection that he will later regret.

Once in possession of his original work of art, the new owner has further pleasures in store. There will be the enjoyment of finding just the right spot, the best height, the proper light in which to display the picture or the sculpture for it to be seen to advantage. After a time there will come the desire to add other works of art, perhaps to change the collection as taste develops or turns in different directions. If the collection becomes large enough, the owner can then share his art with others by lending it for public exhibitions.

Many a distinguished collection of art has had its origins in a modest purchase from a museum or gallery exhibit. The current annual exhibition of the Associated Artists of Pittsburgh might well provide the hesitant would-be collector of contemporary American art an opportunity to consider seriously the possibility of owning and enjoying an original work of art.

## WHAT HAVE WE HERE?

*(Answers to these questions on page 53)*

1. The biggest thing on exhibit at Carnegie Institute is in:  
(a) Dinosaur Hall; (b) Hall of Architecture; (c) Egyptian Hall.
2. The number of man-hours spent mopping Institute and Library floors weekly is:  
(a) 157; (b) 316; (c) 765.
3. *Among Those Left* is:  
(a) a painting in the Fine Arts galleries;  
(b) an exhibit in DEADLINE FOR WILDLIFE;  
(c) a book in Carnegie Library on race horses that placed fourth.



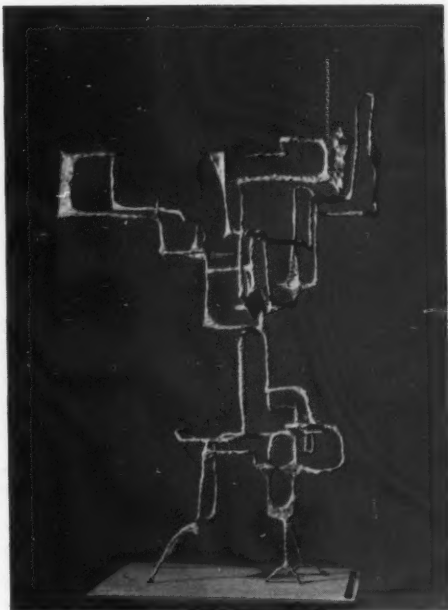
## NEW AMERICAN SCULPTURE

GORDON BAILEY WASHBURN

THE Gallery of Contemporary Art has been enhanced by the accession of two works of three-dimensional interest: David Smith's *Question and Answer* and Ibram Lassaw's *Aphaea*. Both these American sculptors have received a great deal of admiring attention during the last few years, and we are therefore happy to acquire outstanding examples of their art with which Pittsburghers may become acquainted. Smith's handsome piece of forged iron is the gift of G. David Thompson, while the glittering bronze by Lassaw has been purchased by our Department of Fine Arts.

Both artists employ a new concept of the sculptor's art, widely explored in recent decades in Europe and America. They present open forms whose forged and welded tracery may remind the observer of the beauty he has known in the skeletal forms of bare winter trees, the riggings of sailing ships, weather vanes, ironwork gates and balconies, or the open construction of skyscrapers before completion. They pose, in fact, the question as to whether the Eiffel Tower is architecture or sculpture, opening our thoughts to the limitless possibilities of the media with which an artist may work, the effects he may produce.

It is inevitable that our sculptors should have explored these effects of fire-modeled metal in a day when painting, architecture, and other arts also emphasize the essential elements of construction—all flesh, all bodily solids and densities reduced or clarified. The art of the twentieth century, we observe, insists upon purification—a distillation of essences—and upon transparency, the visible interpenetration of their severe and logical parts. This taste for absolute forms and for



APHAEA in bronze by IBRAM LASSAW  
Purchased for the Permanent Collection

their perfect clarity of statement is not less poetic or mystical than the taste of previous times, only differently so. The arabesques of Art Nouveau at the turn of the century introduced it, and with Cubism (c. 1910) it became a recognizable style—in fact the dominant style of our day.

The Spanish sculptors Gargallo, Julio Gonzalez, and Picasso were among the first of our artists to show us that a sculpture need not be a statue or the fragment of one. It need not take the form of a solid opaque core, a body, with freed extremities in accordance with the Greco-Roman tradition. Sculptural images from other cultures, notably aboriginal ones,

indicate that the classical conventions with their characteristic limits of form are not our only choice. Our twentieth-century inheritance, these Spaniards discovered, had become not merely Mediterranean or "Western" but global. The Russian constructivists furthered this anticlassicist trend with openwork settings for the stage, an art which, like painting and architecture, was rapidly losing its classical density in favor of transparent effects.

David Smith's forged iron work, as in *Question and Answer*, presents a wholly traditional craft in new imagery, new figurations. Born in Decatur, Indiana, in 1906, he worked in Ohio, Notre Dame, and George Washington universities and studied painting at the Art Students League. The example of Gonzalez, he has revealed, suggested to him the use of iron and its forging for sculptural forms, the first of which he produced in 1933. "The sculptor," he once wrote, "is no longer limited to marble, the monolithic concept, and classic fragments. His conception is as free as that of the painter. . . I was acquainted with metal working before studying painting. When my painting developed into constructions leaving the canvas, I was then a sculptor. . ."

In submitting ourselves to the spirited action of Smith's vanelike sculpture we discover that its internal rhythm, with its harsh broken thrusts, has the integrity of an organic thing—of a thorn tree. In this sense, like all good art, it appears perfectly natural, as though it had been grown and not made.

The energies with which it is charged are of David Smith's projection, yet they seem the property of the metal itself, like magnetic currents moving within the rods. This is evidence of the partnership of the artist with his material, evidence that he has done only what is necessary and appropriate with his medium. Thus, the iron works with him not

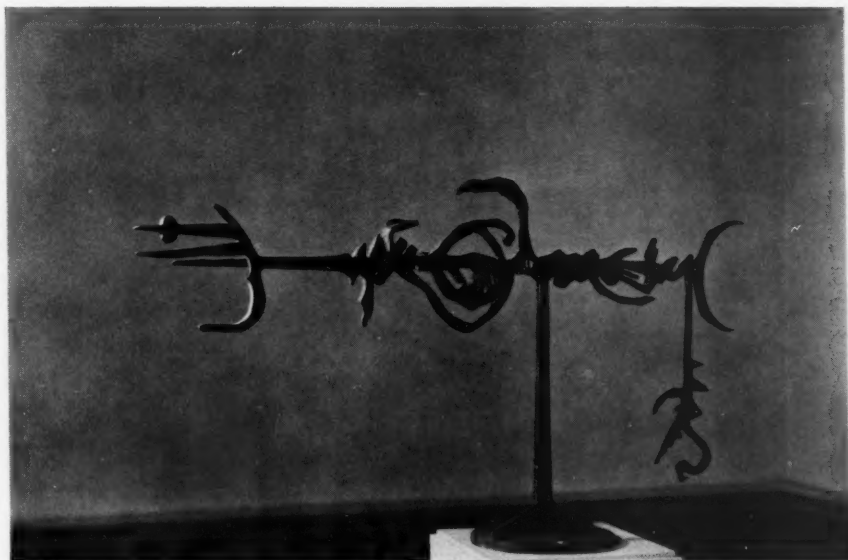
against him, inviting its own shaping, and submissive to his idea. We are not surprised to learn that such a sculptor as Smith has worked in a locomotive shop or to hear him say that his equipment "comes from factory study and duplicates as nearly as possible the production equipment used in making a locomotive." "My aim," he says, "in material function is the same as in locomotive building: to arrive at a given functional form in the most efficient manner."

Ibram Lassaw, author of *Aphaea*, has made open constructions in brazed metal since the mid-thirties. Born in Alexandria, Egypt, (1913) he now lives in New York, where he studied at the Clay Club, the Beaux-Arts Institute of Design, and City College, as well as with the painter Amédée Ozenfant. "In recent years," he has written, "most of the titles of my sculpture have been based on the names of stars and other celestial phenomena. At first, this system of titling seemed a convenient way of disposing of the problem of giving titles to totally abstract space compositions. . . Soon there came the realization that there was an underlying reason to my looking to the stars for names. I had long felt the analogy in the grouping of stars in three-dimensional space and the relationship of forms in my polymorphous compositions. The atomic world shows a similar space structure in my imagination. . ."

Lassaw's is a gentler and more lyrical art than David Smith's, and, unlike Smith, he interests himself in surface ornament and in the delicate modeling of the golden threads

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Mr. Washburn, director of the Department of Fine Arts at the Institute, sailed for Europe on December 30 aboard the *Queen Elizabeth*. For the next six months he will be traveling abroad, consulting with foreign representatives of the Department and with many artists in preparation for the 1955 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING.



QUESTION AND ANSWER in forged iron by DAVID SMITH  
Presented to Carnegie Institute by G. David Thompson

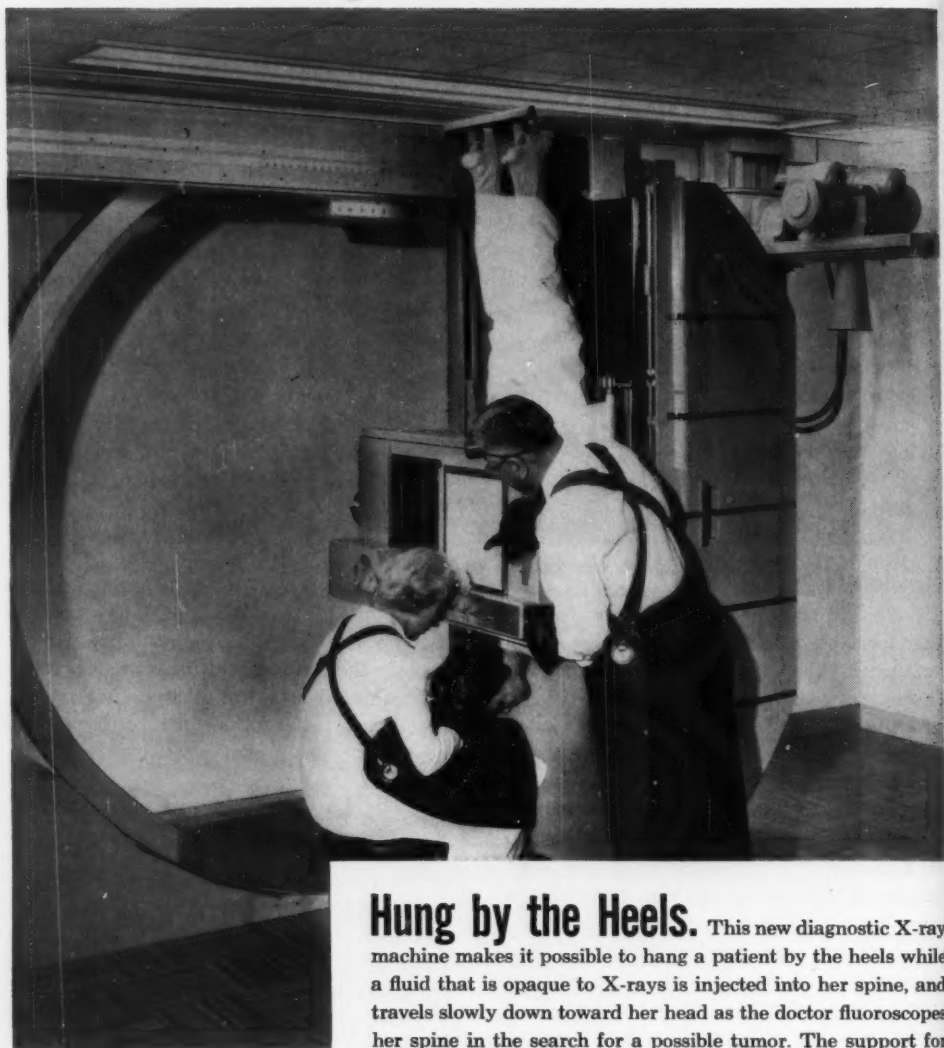
that form his airy structures. *Aphaea* is less ornamented than some of his other bronzes, depending more than they do upon its basic structure. Yet its delicate, transitional modeling has been the result of an additive process which is entirely foreign to the character of Smith's art. Lassaw's work, in comparison, is that of the jeweler, and his *Aphaea* may indeed remind us of the threaded beauty of an African goldsmith's mask, though not in its size or meaning. His meanings are his own, and here we may wonder whether *Aphaea* refers us to the story of this goddess or to the stars. It would not be surprising to learn that his inspiration was actually the fable of *Aphaea* in the Cretan myth, who, being pursued by Minos, King of Crete, flung herself from a rock into the sea and was saved from drowning by falling into some fishermen's nets. The netlike aspect of Lassaw's creation suggests this, and may be intended as a

metaphor within whose threads we may recapture that patroness of hunters, fishermen, and sailors, the goddess *Dictynna* (net), whose favor was sought both for birth and for health.

## WHAT WE HAVE HERE

(Answers to questions on page 50)

1. (b) Largest single exhibit at the Institute is the twelfth-century Romanesque west portals of the Abbey Church of Saint Gilles, at Gard, France, shown in replica in the Hall of Architecture.
2. (c) Institute and Library floors require an average of 765 hours of mopping every week, which is 39,780 hours or 1,658 days in a year—if a year had that many days!
3. (a) Portrait of a blacksmith, the victim of technological unemployment by Ivan Albright, in the Permanent Collection galleries.



**Hung by the Heels.** This new diagnostic X-ray machine makes it possible to hang a patient by the heels while a fluid that is opaque to X-rays is injected into her spine, and travels slowly down toward her head as the doctor fluoroscopes her spine in the search for a possible tumor. The support for the huge geared ring on which the X-ray table is mounted, as well as most of the sheet steel panels used on this unit, is made of USS Steel.



UNITED STATES STEEL

## NEVER VICTORIOUS, NEVER DEFEATED

*A review of Taylor Caldwell's recent novel*

SOLOMON B. FREEHOF

TOLSTOY in his *War and Peace* showed us the human spirit against the background of war, a theme which has now been followed by hundreds of novelists; Dostoevski, in *Crime and Punishment*, the human spirit against its own inner background, the problems of the divided spirit; and Turgenev in *Fathers and Sons* portrays the human spirit in the stresses of the family. That great novel coined the word "Nihilist," a word part of modern vocabulary. Turgenev coined the word Nihilist to describe the embittered rebellious younger generation that believe nothing. Nothing was sacred to them.

That novel with its young Nihilists was written when the old system of beliefs that dominated the Victorian world, and all the more dominated the Czarist world, was beginning to shake, and the new system of beliefs was as yet merely a congeries of unbeliefs. But the fact of the matter is that this struggle between one generation and the other is really an eternal problem. It is more than sociological; it is biological. The eternal struggle between the two generations may well be exasperated in a time when a world breaks up, when the old order changes, yielding its place to the new. In such times of change, parents and children will be more stressful in their relations with each other. But even in the times that seem serene, say in the middle of the Victorian era, the relationship between the two generations though not exasperated may often be tense. The tension is concealed. It may be suppressed beneath the mask of piety, but a young generation and an older generation always are in contest. It is natural and in fact is wholesome. That is why

Scripture, speaking of young people who are about to establish their own career, their own family, says, "Therefore shall a man leave his father and his mother." It is essential for the young generation to learn to think its own thoughts, to rely upon its own judgment, and to find strength from its own will.

Tragedy often comes in this struggle. But there is always an ultimate triumph in normal families; because after the young generation has broken away as it must break away in order to achieve its independence, there generally comes a time when, having written its Declaration of Independence, it starts to write its more stable Constitution, and begins to rediscover the worth of the older generation. One of the most enheartening natural procedures in every family life is the eventual reconciliation of the two generations, when the girl begins to understand her mother again, when the son begins once more to appreciate his father, and those who had been parted as they needed to be parted, are now united once more.

In a jocular, but meaningful sense, the true answer to Turgenev's *Fathers and Sons* is the amiable rediscovered affection in Clarence Day's *Life with Father*. Both moods are part of one inevitable process. The tragedy comes only if parents die too soon for that beautiful reconciliation, or if children are too immature ever to attain it.

This double movement, parting and reunion, is the classic theme of the family novel. It speaks of the exasperation and the mutual understanding, the breakup of the family and its final reintegration. There is however a difference in the family novel be-



tween this new world and the old. With us, when we say "family," the concept is not quite as extensive as in Europe. Many of our family novels deal with immigrant families, where the difference between the newly arrived and the American-born is sharp. Such a family, therefore, constitutes just two generations, or maybe also with the bewildered grandma somewhere in the background. Or if it is not an immigrant family, it is still an American family that just moved out West from the Middle West, or North from the South. The American family has been on the move for a long time. Therefore when we think of a family we think of it in biological terms, the parents and the children, and perhaps the grandparents. But in Europe, where for so many long centuries they have had settled life, where even the poor lived in the same slums for centuries, and the well-to-do inhabited the same manor house or seedy little castle on some crag for hundred of years, when the European thinks of family, he thinks of six and seven or more generations.

Therefore, the European family novel is often a dynastic novel, the novel of six or seven generations. There is a clear superiority which the dynastic novel has over the family novel. For just as it is beautiful when within two generations the young rediscovers the old, so it is inspiring when a child discovers his great-grandparents and his similarity to them. In a European dynastic novel he will look at the old fading picture gallery and feel that the spirit of his great-grandfather whom he resembles so much is living again in his own life and in his modern career.

The area of reconciliation is immense in a dynastic novel, for by the accumulation of

many generations biography becomes history. Therefore some of the grandest novels in Europe cover a sequence of generations: *The Matriarch*, *The Forsyte Saga*, Thomas Mann's *Buddenbrooks*, and many others. It is very difficult in America to write a dynastic novel because we have been a people "on the move." The vast continent has syphoned away those who settled on the Atlantic Coast. There are very few American families that have a significant consciousness of five or six generations on the same spot.

Janet Taylor Caldwell, the author of the novel *Never Victorious*, was born in Scotland, lived the first part of her life in England, and has been in both worlds, and when she writes her American family novel she wants it to be in the European mood, a dynastic novel. But the difficulty in America is that it is hard to find a bond to unite the various generations. In Europe you can tie together the generations by one theme. *The Forsyte Saga* is all tied together by the theme of property. Galsworthy has every generation saying, in one form or another, "We Forsytes hold on to our property." So *The Matriarch* series of G. B. Stern is tied together with the theme of responsibility. There is always some girl in each generation who becomes the matriarch, who carries the whole burden of the family. How can you find one mood to tie together six generations in America in this our changeful world?

So, cleverly, she takes a business, the type of corporate business that outlasts many generations. She describes the railroad business, taking a railroad from its very beginning to its vast development today, and has united a family with it. The railroad is obviously our Pennsylvania Railroad although she is careful to say it is not. Its development is paralleled by the development of the family that built it, and fought for it, and fought with each other for control of it.

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This article is condensed from one of the series of reviews of current books given last fall in the Temple Rodef Shalom by Dr. Freehof. Two others drawn from this twenty-first annual series will appear.



She calls this story of the Pennsylvania Railroad and the deWitt family and their descendants, *Never Victorious, Never Defeated*.

The characters in this dynastic novel, as you well can imagine, are numerous. The chief character is Cornelia deWitt Marshall. She is born when the book begins. So we begin with her grandparents, chiefly her grandfather, the founder of the road, old Aaron deWitt; and then her father, the favorite son, Rufus deWitt; and her uncle the quiet, unassuming but brilliant, son of Aaron deWitt, Stephen deWitt, who becomes head of the railroad. Then comes Cornelia's generation and the son of the Irish immigrant, whom she marries, Allan Marshall, who becomes president of the road; her mother, who divorces Rufus deWitt, marries again, and their descendants; then Stephen, who dies young, but whose wife dies before him in the birth of her child, and their descendants. The struggles between them through four generations and the development of the railroad make up the theme of the book.

The book begins like many modern books, with the present, and then leaps back four generations. The present is a celebration in Philadelphia of an anniversary, I presume the hundredth anniversary of the Railroad, but the celebration is really given in honor of Cornelia deWitt Marshall, that remarkable red-headed old woman in her seventies, still with the figure of a young girl, still drinking and smoking, raucous and dominant, and brilliant, and scornful of other peoples' opinions.

Everybody watches Cornelia, never knowing what she will do. She has been unpredictable all her life. Finally toward the end of the opening banquet scene old George Hill, the lawyer of the road, gets up tremblingly, makes a speech about Cornelia's inheriting the road from her father Rufus deWitt, and he from his father Aaron deWitt. She was

the "spirit of the railroad," and in honor of the occasion they give her a huge gold medal. She gets up, looks at the medal and says a few charming words, and then starts laughing quietly, and then louder. Everybody is horrified. Then she ends up shrieking with uncontrolled laughter, tossing the medal up in the air and catching it like a ball. That ends the prologue.

If the author is consistent, that strange scene must ultimately be made clear. What was Cornelia so raucously laughing at, why was the whole great achievement a wild joke to her? That is not explained clearly enough in the novel, but is implicit all through the book.

Cornelia has two half-brothers whom Miss Caldwell takes great pains to depict but fails. John remains a shadow until he commits suicide, and Norman is presumed to be the most important character in the book next to Cornelia, a sort of a counterbalance to her. But Cornelia is vivid and Norman remains a shadow. The reason explains the weakness and the strength of the novel.

Often in an untrained novelist a character remains a shadow because an author does not know how to make him vivid. But Taylor Caldwell is a fine novelist, and she knows the technique of her art. One cannot expect in a great dynastic novel that everybody should be equally vivid. Some of the minor characters are misty characters, as is inevitable. Not every writer can do what Tolstoy does in *War and Peace*, and have every character, almost every character, vivid. The reason for Norman's vagueness is not because Miss Caldwell cannot do better. It is because the idea that Norman deWitt represents is a shadowy idea, in fact a silly idea, and therefore she cannot make the embodiment of that idea mean anything real.

When you think back of the novel you think how human it is and yet how inhuman.

This silly, ghostly side of this novel, the failure of the novel, revolves around this Norman deWitt, who becomes an important person in the government. The idea he represents is a crazy notion that overtook this author. It is as follows, and I shall try not to caricature it.

She believes that there is a secret hidden conspiracy in the world to conquer every nation. This idea has been held by many, and indeed there are certain world conspiracies. The Communist conspiracy was one. The Fascist conspiracy planned to undermine many nations too. But her idea is that behind these two there is a still more secret conspiracy that used Fascism, that uses Communism merely as a cat paw. This shadowy superconspiracy means to conquer the world. But how can it conquer America? America can be overcome by dragging it into war. Therefore every war that we have been in was not a war for any principle (whoever died in it died in vain), but it was manipulated by this strange secret power. Yet how can America wage war when in our form of government there is not enough federal revenue available? Well, then in order to destroy America, in order to lure it into war, it must have funds, and for that reason the Income Tax was established. Just think of it! When the Federal Income Tax was established it was established by secret powers to give Washington funds in order that Washington should be able to drag us into world war, in order thus to destroy America; to use Communists and Fascists as cat paws.

This secret power which is manipulating everything is embodied in Norman deWitt. It is all because of this wild conspiracy that we are paying income taxes today. Now, that is about as silly a notion as any intelligent woman can ever achieve. If a conspiracy is so secret that even the Communists do not know they are being manipulated, then I do not know how Janet Taylor Caldwell discovered

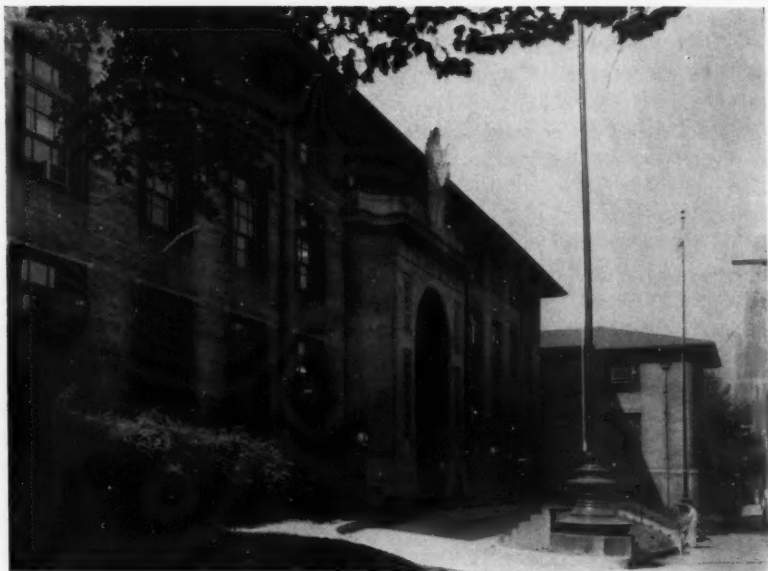
it. At any event, all this conspiracy is embodied in Norman. He is vague because the conspiracy is vague. It is a pathetic fault in the otherwise fine novel.

But Cornelia is vivid, and she is vivid because what she represents is something real, the devotion of many generations to a tangible achievement. In this case it is the railroad that began as the State Railroad; and extended to Washington, became the Interstate Railroad; and extended to Chicago, and became one of the great institutions of the United States. There is a sharp reality in a tangible institution like that and a family devoted to it, and a brilliant woman toying with everybody, using the weaknesses of the one generation against the strength of the other, allowing one to dominate and allowing the other to dominate.

She achieves an alternation between two opposites, her father Rufus deWitt and her uncle Stephen deWitt, the two children of the founder, who represent two interesting tendencies: one, the ruthless pirate, whose argument is that self-interest is sufficient to make the railroads of the country great; the other one, the considerate Stephen and his descendants, who say that great corporations have also public responsibility to their men and to their clients, and to all, the grand aim that the railroad shall become great. Those two tendencies run down the generations. They make sense. They are real. Both moods fight against each other. Neither entirely dominates—self-interest does not rule and public service does not entirely dominate.

But the clever Cornelia, representing as it were the railroad itself, manipulates all the personalities and brings achievement. Now, this is sound socio-psychological action. In more universal terms it amounts to this: the great institutions—business, universities, government—take generations to build and

[Turn to page 66]



## 4800 FORBES: DOORWAY TO DISCOVERY

THE Grand Theatre was featuring Mary Pickford in *Daddy Long Legs* and the Hilltop was playing to packed houses with Theda Bara's *Cleopatra*. Local newspapers were waging a fight against what editors described as "spiraling prices." Coffee was 38 cents a pound, beef liver, 8 cents.

Football tickets for the Pittsburgh-Georgia Tech game were 50 cents. Lemons were 15 cents a dozen. Music-lovers were being encouraged to buy a "grafonola, complete with 12 double-faced records," for \$110.

A train carrying an ailing President Wilson paused briefly in the city.

Saxon Sixes, Chandlers, Maxwells, Overlands, and Chalmers were familiar names along Automobile Row. Streetcar fares were 7½ cents.

That was Pittsburgh in September 1919.

On the last day of that month, at 4800

Forbes Street, a crowd of one thousand gathered to dedicate the city's newest public structure, the Central Experiment Station of the United States Bureau of Mines.

These rites had been held in abeyance because many projects resulting from World War I were involved, including research in explosives and development of protective equipment against deadly battlefield gases. After the dedication ceremonies, followed by an open house for the public and a National First-Aid and Mine-Rescue Contest at Forbes Field, the Bureau returned to its new building and its continuing quest for knowledge.

Today the Central Experiment Station still stands as the largest among the many specialized centers operated in the United States by the Bureau of Mines. Because of its strategic geographical importance, its outstanding researchers, and its nearness to such centers of

learning as Carnegie Institute, Carnegie Library, University of Pittsburgh, and Carnegie Institute of Technology, the Station has become a meeting place for learned men. Many scientific groups assemble regularly in its auditorium. Prominent chemists, engineers, metallurgists, and industrialists from across the seas are frequent visitors.

Recognizing the importance of this Station, the Bureau has just designated it as the administrative headquarters for its largest region, composed of 27 states, bounded on the north by Maine, the south by Florida, the east by the Atlantic, and the west by Minnesota, Iowa, Illinois, Kentucky, Tennessee, and Alabama. Its regional director is H. P. Greenwald, a long-time resident of Pittsburgh, whose office windows overlook his alma mater, Carnegie Institute of Technology.

The several structures that make up the Experiment Station are crowded with laboratory workers and equipment with assignments varying from the elimination of explosion hazards in hospital operating rooms, to development of improved emergency communications equipment for mine-rescue teams; from tests of mine-air samples and dusts, to studies of armed forces' heating equipment; from investigations of causes of roof-fall accidents in coal mines, to behavior of jet fuels at high altitudes; from studies of mine fires, to searches for rare elements in coal ash; from research in steel, to safety tests of giant electric motors.

In large buildings and small are found an impressive array of specialized devices fashioned in the Bureau's own shops. There are chambers for testing gas masks and rooms for training mine-safety men. Elsewhere are a technical library regularly used by many Pittsburgh students and others concerned with the mineral industries, a processing and distributing center for the Bureau's many technical reports to the public, photographic

laboratories, special X-ray equipment, and even a studio for making motion pictures employed in teaching safety practices to the hundreds of thousands of men who mine our coal and dig our ore.

Because of the scope of the Bureau's work at 4800 Forbes Street, only a few of its many activities can be mentioned.

Health research for the entire Bureau is centered here in new quarters just completed. Studies are advancing on the environmental effects on employees in the mineral industries of harmful atmospheric conditions such as gases, vapors, dusts, fumes, mists, deficiency of oxygen, high temperatures, and excessive humidity. This group of researchers studies gas masks and other respiratory protective devices, analyzes thousands of mine-air samples a year, and investigates mine ventilation so that explosions and other disasters will be prevented.

Closely associated with these activities are offices delegated to investigate accidents in coal mines, to inspect mines for hazards, and to conduct accident-prevention, first-aid, and mine-rescue training courses.

Another research organization at the Experiment Station is assigned to the never-ending task of testing mining machinery, flashlights, cap lamps, and other devices to curb the possibility of their igniting gas or coal dust while being used underground.

Although coal has been man's servant for generations, it still holds many secrets that challenge chemists of the Bureau of Mines. With the life of the famed Pittsburgh coal bed limited, mixtures of other seams are being tested for coking properties suitable for by-product ovens and steel mills of this area. The staff at one laboratory is concerned solely with microscopic studies of coal specimens. Another operates carefully controlled pilot-size coke ovens. Elsewhere, a battalion of laboratory aides tests packets of coal samples



COAL SAMPLES FROM DISTANT PLACES SENT FOR ANALYSIS AT THE BUREAU

gathered from all parts of the nation to save Uncle Sam—the taxpayers—large amounts of money.

With their crucibles, balances, and grinding equipment, these federal workers determine whether the coal delivered to Veterans' hospitals, Army posts, shipyards, and other Government installations is of the quality agreed upon in the delivery contract. Observers have remarked that this single function pays the operating cost of the laboratory many times over, since the Federal Government is by far the largest purchaser of coal in the United States.

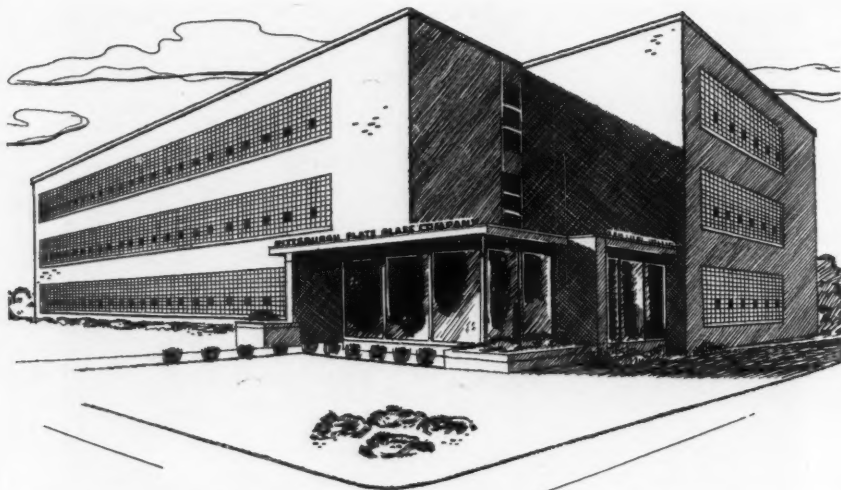
The stature of the Bureau of Mines as a research and educational organization has grown with the utilization of new and sometimes more hazardous materials by industry. Since virtually all the new plastics and metals are highly explosive when in powdered form, basic research by the Bureau in the field of explosive materials, dating back to 1910

when it occupied the old Arsenal Grounds in Pittsburgh, constantly is being utilized by industry in developing techniques and equipment to combat accidental ignition and to lessen the chance of injury to workers should an explosion occur, for until a raw material can be handled in relative safety, new and better products, including medicinals, cannot reach the public.

Because of space limitations, the Bureau of Mines is unable to encourage sightseeing visits by the general public, but its doors always are open to any person who has a problem he feels the Bureau can help solve. Likewise it welcomes researchers from educational institutions, state and other federal agencies, private industry, and labor organizations. Many of the projects underway today are financed with grants from private industry or allotments from the Armed Services, for the Bureau alone is equipped with the

[Turn to page 63]





RESEARCH CENTER OF PITTSBURGH'S PAINT AND BRUSH DIVISION AT SPRINGDALE, PA.

## Where The Magic Fingers of Science Search For Better Paint Products For You

In this new and modern building the basic and applied research staffs of Pittsburgh Plate Glass Company's Paint and Brush Division work with new chemicals, new tools, and new techniques to develop the "perfect" coating or plastic. This may be a finish for a television cabinet, a new paint for the living room wall, or a resin for molding or casting into some highly useful end product.

Featured at the new Research Center are facilities for cooperative research with customers. With these facilities, specially tailored coatings are developed for everything from metal containers to major electrical appliances. "Pittsburgh" also works closely with customers in developing the best application methods.

The new Springdale Research Center is dedicated to the creation and experimental production of new and better paints, varnishes, lacquers, enamels, and plastics to maintain "Pittsburgh's" leadership in the surface coatings field.



PITTSBURGH PLATE GLASS COMPANY



## THIS YEAR'S ASSOCIATED ARTISTS

LESS than half of the 1,035 entries were chosen by the jury for the exhibition of the Associated Artists of Pittsburgh this year. The 444 pieces selected are described by one observer as comprizing "an old-fashioned, homey-type show," influenced, it may be, by *GENRE PAINTING IN EUROPE, 1500-1900* at the Institute last autumn. Doubtless, as always, visitors will look in vain for work of favorite artists and craftsmen. Both the number of pieces submitted and number chosen by the jury were less than last year.

The exhibit by local people, which this year runs six weeks, will open in the Carnegie Institute third-floor galleries on February 4 and continue through March 17. It will include 173 oils, 74 water colors, 44 graphics, 40 pieces of sculpture—an unprecedented number—and 109 crafts items.

The nationally known jurors, who were allowed two days, January 14-15, for selection, included three painters: I. Rice Pereira and Adolph Dehn, of New York City, and Xavier Gonzalez, of Wellfleet, Cape Cod; sculptor Chaim Gross, of New York City, and Adelyn Breeskin, director of The Baltimore Museum of Art, for crafts.

Twenty-seven awards totaling \$1,550 will be announced at the press preview of the exhibition the evening of February 3. A reception will also be held in the galleries from 5:00 to 7:00 o'clock that same afternoon, honoring the guarantors of this year's exhibition. The top award, as always, is the Carnegie Institute Prize of \$200 for the Best Group of Two Oil Paintings and the Associated Artists First Prize for Oil Painting of \$150. The Craftsmen's Guild is sponsoring a new award this year of \$50 for the "finest example of handcraft in any field."

February 20 will be the Sunday afternoon

### GALLERY HOURS

|                              |                          |
|------------------------------|--------------------------|
| <i>Monday through Friday</i> | 2:00 to 10:00 P.M.       |
| <i>Saturday</i>              | 10:00 A.M. to 10:00 P.M. |
| <i>Sunday</i>                | 2:00 to 5:00 P.M.        |

for "Meet the Artists" in the galleries. The Popular Prize will be announced February 27, and the date for a symposium on the exhibit will be announced later.

Joseph C. Fitzpatrick is president of the Associated Artists; Rolf Hickman, vice president; Harriet L. Jenny, secretary; and Walter J. Kipp, treasurer. Leonard Lieb served as chairman of the exhibition and Mathilda Trotter is in charge of publicity.

A three-part review of this forty-fifth annual exhibition by the artists and craftsmen of this area will appear in *CARNEGIE MAGAZINE* next month, written by the three art critics of the Pittsburgh daily newspapers.

### DOORWAY TO DISCOVERY

*[Continued from opposite page]*

technical accessories essential for effecting the rapid solution of certain problems.

This ability to undertake difficult assignments has gained world fame for the Bureau and its technicians, who often are called to European countries to speed research in specialized fields. Regional Director Greenwald, for example, has participated in several international conferences aimed at eliminating hazards in coal mines.

Mr. Greenwald sees no end to the Bureau's research work in the Pittsburgh area, for, as he puts it:

"As long as coal is mined, as long as metals are used, complex problems will continue to arise and we shall be expected to do our part in helping solve them. That is our never-ending responsibility to our country."

## GENERAL ST. CLAIR: THE GALLANT LOSER

R. J. FERGUSON

THE long life and career of General Arthur St. Clair was replete with successes and failures from the time of his birth in Scotland in 1736 to the time of his death in western Pennsylvania in 1818. Since his death came during years of disappointment and poverty, his contributions to a region that was young and to a nation that was in swaddling clothes has long been obscured by the cloud of failures that hung over him.

The parentage and early training of St. Clair are lost in a maze of uncertainties. Apparently the identity of both the father and the mother is a controversial question. There is no question, however, about the fact that the parental stock was above average, and St. Clair may have been descended from nobility. His training reputedly included some uncompleted study at the University of Edinburgh and a subsequent apprenticeship with a well-known physician. His career took a definite form in 1757 when he was commissioned as an ensign in the army.

England's colonial empire was encountering a severe challenge from the French at that time, and the young soldier was assigned to General Amherst's command in the New World. He participated in the closing campaigns in the northern theater of the French and Indian War.

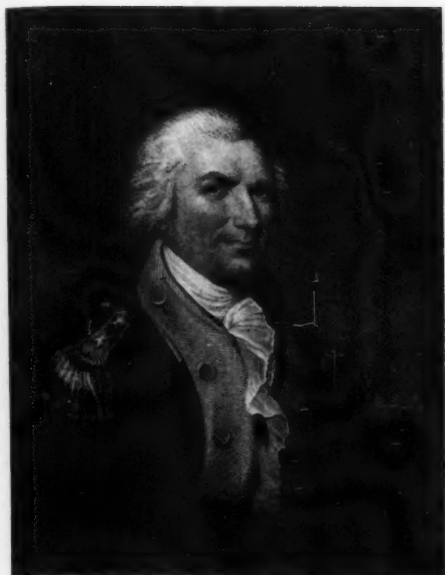
St. Clair's future was committed to the New World in 1760 by his marriage to Phoebe Bayard, niece of Massachusetts' Governor James Bowdoin. He had married well. A legacy of £14,000 from the Bowdoin estate, a magnificent sum for those years, enabled him to acquire a huge holding of land in the beautiful Ligonier valley of western Pennsylvania. Also, his military services entitled him to additional land. His resignation from

the army in 1762 with the rank of a lieutenant permitted him to begin a life of promise as a landed colonial gentleman.

He built a pretentious home on his estate of some four thousand acres, assumed the role of an English squire in the American wilderness and, true to the tradition of an English gentleman, plunged into the political activities of his new life. Governor Penn named him land agent for the region in 1771, and from that time to 1802 St. Clair was deep in the political and military events of his adopted land.

Particularly was he interested in the development of a framework of local government west of the mountains—the erecting of counties and the colonial jurisdiction of the frontier area—because his welfare and his land holdings depended upon an increase of settlers and governmental stability. His career as an office-holder began in 1771 as a justice of the peace of Bedford County. Two years later he joined others in an appeal for the erection of Westmoreland County, and with the establishment of that county in 1775 the young Bedford justice transferred his efforts to the new county, in which he became a justice of the peace. In Westmoreland County he accumulated offices and duties until in 1776 he held, in addition to the office of justice of peace, the posts of clerk of the Court of Quarter Sessions, prothonotary of the Court of Common Pleas, clerk of the Orphans Court, judge of probate, register of wills, and recorder of deeds. The multiple office-holder was unsuccessful in his efforts to have Pitts-

Professor Ferguson has been a member of the history department at the University of Pittsburgh since 1925. A native of Indiana, he received his doctorate from Indiana University.



GENERAL ARTHUR ST. CLAIR

burgh named the county seat for the new county. Hannastown was more centrally located; Pittsburgh, however, would have pushed Pennsylvania's political front to the forks of the Ohio and might have presented a jurisdictional struggle between Pennsylvania and Virginia.

The westward advance of Pennsylvania settlers was such that approximately one hundred families had homes in the Ligonier valley by 1772. Virginians were projecting their settlement into southwestern Pennsylvania by that time. Governor Penn and Governor Dunmore of Virginia advanced overlapping claims to the region, thus setting the stage for the conflict between the two groups in 1774. Quite naturally St. Clair became the spearhead of the westward thrust of the Pennsylvanians.

John Connolly, an agent for Governor Dunmore, arrived in Pittsburgh late in 1775 and almost immediately began aggressively to

assert the claim of Virginia to the region. He issued a call for a meeting in Pittsburgh on January 25 to form a militia. St. Clair had Dr. Connolly arrested but did not hold him. The controversy continued throughout the year, with Penn supporting St. Clair morally and with documents but not with troops. Connolly was in a dominant position by 1775, and Penn urged his settlers to continue their jurisdiction with tact. Before an ultimate showdown occurred between the rival claimants, the greater conflict of the American Revolution emerged.

St. Clair, in 1775, was becoming integrated with the frontier of western Pennsylvania and joined with his confreres on May 16 to register a passive complaint against the mother country. Reluctantly he moved toward open resistance as the colony and state became more adamant in its resistance. On January 3, 1776, he was chosen colonel of 2nd Battalion of Pennsylvania and assigned to recruiting duty around Philadelphia. Later in the same year he led six companies to relieve Benedict Arnold at Quebec but was forced to fall back. On August 9, 1776, he was promoted to the rank of brigadier general and thereafter fought with Washington's command in the battle of White Plains, Trenton, and Princeton. Promotion to the rank of major general followed February 19, 1777. His evacuation of Ticonderoga shortly after his promotion, however, cast a shadow upon him, and he held no significant field commands during the remainder of the war, though he was assigned to West Point after Arnold's defection.

Following the Revolution, St. Clair turned to political life. He had purchased a home in Philadelphia in 1782 and of course was chosen to the Supreme Executive Council of Pennsylvania to represent that area. He served on the Council in 1783 and 1784, until he was elected to Congress in 1785. Two years later

he was elected president of Congress, an office which he relinquished in order to become governor of the Northwest Territory, July 15, 1788.

As governor of the Northwest Territory he served acceptably from 1788 to 1802, with the exception of his defeat by the Indians in 1791. That disaster was seemingly the result of St. Clair's lack of preparation for the engagement, his want of knowledge of the country and of the strength of his opponents. Washington was chagrined by the defeat but apparently retained confidence in St. Clair. Jefferson was not willing to keep in office a man of St. Clair's Federalist tendencies, however, and relieved him in 1802.

The next sixteen years St. Clair spent in the Ligonier valley and its environs. He returned to his home there, "The Hermitage," and made an effort to enhance his fortunes in the iron industry. He had advanced funds of his own to supplement appropriations for the conduct of his office and his campaigns in the Northwest Territory; he had spent of his own money to equip men and forts in Pennsylvania in 1774. James O'Hara of Pittsburgh had loaned him more than \$7,000 to carry out the campaign of 1791. These debts St. Clair was unable to repay. The state and national governments would not honor his claims, except in part and too late. O'Hara foreclosed in 1810, leaving St. Clair in straitened circumstances for the remainder of his life.

He retired to a cabin on Chestnut Ridge, "a very rough and rocky mountain," to complete his life. He lived with a daughter and kept a tavern for the convenience of the traveling public, obtaining for himself and his family a meager livelihood. He lost his fortune, his home and his reputation, but his dignity and gentility he kept to the end. More than a century later a group of itinerant historians stood on the site of that cabin and recovered bits of mortar that had been a part

of its foundation. More lasting, however, are the foundations of government and civilization that the gallant old man had helped to build into western Pennsylvania and the Northwest Territory.

## NEVER DEFEATED

*[Continued from page 59]*

maintain. The various generations are of differing qualities, and there are various moods. Every generation has its weakness and its strength. No generation becomes all saintly, or all satanic. The two impulses fight each other in all of us, and neither good nor evil ever triumphs. But by the interplay of our various qualities, good and evil, both of which we possess, just as we are without a plea, we contribute something to the eternities that last from generation to generation.

America, the great nation, was not built by angels nor by plunderers. The angelic and the demonic both are in us. Both struggle, and somehow both have contributed to build the road farther to the West.

Taking the novel as the novel of Cornelia—Cornelia with all her weakness, her selfishness, and her ability and her devotion to the railroad: it is a symbol of life, a symbol of America, namely that just as we are, we build. Sometimes our selfishness is the spur to achievement. Often our decency is a rein on our evil. But in all cases we move; and if the nobility in us is sometimes forced to bow its head, then sometimes the evil in us is also under control. Because our work lasts over the generations, because somehow we become reconciled, parent to child and child to parent, because sometimes we understand the similarity in spirit over three and four and five generations, because of the dynastic accumulation of achievement in every great institution, we may be reconciled to the fact that we are never entirely victorious as long as we know that we are never completely defeated.

# Table talk



*Courtesy Cooper Union Museum*

Spices—sweet cassia, pungent cloves, warm and fragrant mace—these were the treasures of this handsome silver box. Or perhaps beneath one heavy, hinged lid was stored the family's cache of poppy seeds; beneath the other, pungent pepper corns. A miniature grinder, suitable for either, was ingeniously fitted into the center of the divided chest.

This French silver piece dates back to 1700—to a time when the search for spices was still second only to that for gold. Foods were lavishly spiced, and housewives and court cooks jealously guarded their supplies of seasonings till caravan or trading ship would bring replenishments from the mysterious, far-off East. A costly gold or silver box was not considered too extravagant a storehouse for the aromatic berries, buds and bark that magically transformed the flavor of their foods.



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## ART AND NATURE BOOKSHELF

RED MAN'S AMERICA; A HISTORY OF INDIANS  
IN THE UNITED STATES

By RUTH MURRAY UNDERHILL

ILLUSTRATED BY MARIANNE STOLLER

The University of Chicago Press, 1953

400 pages (\$5.50)

53 black and white illustrations, 9 maps, endpapers

Carnegie Library no. 790.1 U25

DR. UNDERHILL admits in the preface to her *Red Man's America* that "A history of Indians in the United States seems a project so vast as to be almost comic. It is true that for every tribe there should be a volume describing its prehistory as far as that can be deduced, its material resources and the use made of them, and its social customs, religion, and mythology, with the changes these underwent under stimulation from other Indians and finally from whites. Some such volumes have been written, and others appear as our store of facts grows larger. However, they cannot often show the movement of peoples and ideas over the whole country or the relations of one area to another. Nor does the nonspecialist often read them.

"It is time, however," she comments, "that the average citizen should have some picture of the red man, not as a figure of myth or children's games, but as a fellow citizen, with problems important to us all. The following pages have space only for the highlights of Indian history, but they can, at least, arrange these in a connected pattern. They can make plain the Indian's varied origins, backgrounds, and customs, and point out reasons why one group may have failed, so far, in adjustment to new ways while another has succeeded. Moreover, they can turn the familiar facts of American history so that

they are seen from the Indian's point of view rather than that of the white."

And thus Dr. Underhill ably states her intention in writing this book. As an anthropologist who was for thirteen years the assistant supervisor of Indian Education for the United States Indian Service, she is well qualified to attempt such a project, and she brings to it qualities of understanding which make the book a "must" for those well-read laymen who wish an authoritative and well-selected history of Indians in the United States.

Many Indian histories have been written that deal only with the Indians as known from written records and thus only since the arrival of Europeans in North America. Such books are justifiably criticized by archeologists since they neglect the majority of the time during which the Indians were undisputed masters of the continent.

In *Red Man's America* this criticism has been rather well answered by including an up-to-date summary of the general results of archeological research covering the period from man's arrival, some ten thousand or more years ago, up to the first coming of the Europeans. As a matter of fact, the first two of the fifteen chapters deal with prehistoric information: "The Red Man Discovers America" covers the first migrations to the NewWorld and the peopling of the two continents;

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Dr. Mayer-Oakes, field archeologist for Carnegie Museum, has specialized in the study of American Indians. While conducting the work of the Upper Ohio Valley Archeological Survey since 1950 he has unearthed much information about prehistoric Pittsburghers. A summing up of this research will be made available early this spring with the publication of his report, *Prehistory of the Upper Ohio Valley*.



"America Blooms" describes in some detail the earliest corn-growers and the high cultures of Mexico-Guatemala and the South American Andean area as known from archeological evidence and inference.

Most of the remaining chapters are concerned with specific United States tribal groups, considered in the framework of geographic culture areas. For most of these areas the Indians of historic times are the major topic, but they are placed in the context of the prehistoric background for their area. The tribes considered are: the five civilized tribes of the Southeast—Cherokee, Creek, Choctaw, Chickasaw, and Seminole; the Algonkian tribes of the Atlantic seaboard; the Iroquois; Indians of the Great Lakes and Plains; agriculturalists and others of the Southwest; Navaho and Apache; tribes of the Great Basin and Plateau country; the medley of California tribes; the Pacific Northwest.

A final chapter, "Protective Uncle: Measures Taken by the Government on the Indians' Behalf," is a particularly interesting and well-done summary of the federal government's changing role and responsibility with regard to the Indian people of our nation.

The text of this interestingly written book is supplemented by 53 drawings, 9 maps and 12 tables, as well as tribal summaries. Footnotes are placed in a final section at the close of the text, followed by a bibliography that should satisfy the needs of readers who desire more specialized information.

Enriched as it is with quotations from early missionaries and travelers, and translations from Indian lyrics and orations, *Red Man's America* combines first-hand experience with careful scholarship in the fields of archeology, ethnology, and history, to make an enjoyable and important contribution to our heritage of Indian life and lore.



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